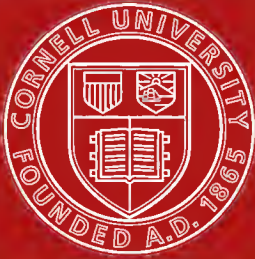


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The Greeks with their poetic temperaments ever looked to nature for the theme of their art. The Corinthian column in its wonderful proportions—its vigor of lines—its exquisite foliations, finds its theme in the majesty and beauty of the trees. There is then a peculiar fitness in this memorial column positioned as it is. It is a veritable part of its environment. This we feel to be a true expression of the memorial art.

# CONCERNING MEMORIALS

## THEIR HISTORIC ORIGIN AND PRESENT DAY ADAPTATIONS

As compiled by J. F. Stanley  
Designer for The Leland Company  
And accompanied by Examples of  
Work Designed, Executed  
and Erected By Them

THE LELAND COMPANY-SOUTH

Salisbury, N. C.

Atlanta, Georgia.

303 FIFTH AVENUE, NEW YORK, N. Y.

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HE building of memorials—rude ones, of course—claimed the thought of primitive man long before he could cook his food or weave a garment. The sacred impulses that guided him in his pathetic attempts for the perpetuity of his dead, prompt you and me to mark in an appropriate way some spot in God's acre.

In a large way we recognize deeds of valor and seek to immortalize benefactors of humanity by fitting memorials in stone or bronze.

Each ancient nation or age has given to us certain distinctive types of memorials. Upon these types, with various essential modifications are based for the most part, the present day designs. So easily are these origins traceable, that it occurred to us you might be interested in knowing about the more prominent ones. This has been our object in arranging the catalogue in type groupings and preceding each type by a sketch and a brief reference to it as an historic prototype.

Many of these sketches with certain eliminations or adaptations, which we will be glad to suggest to you, might well be reproduced, should any of them appeal to you.

**Special Designs** The individual touch of artistry in a design will appeal to you, it gives you a genuine satisfaction in the completed memorial—it means dignity and distinctiveness befitting the purpose. Our designers have made a special study of memorial art, in fact the greater proportion of our orders is secured because of superiority of design. By design we do not mean alone beauty of lines, intricacy of detail, or appropriateness of the theme expressed; but its consistent treatment in relation to its location—in other words, the proper consideration of the memorial in relation to its environment.

In all cemeteries you see everywhere most unfortunate examples of beautiful and costly memorials wrongly placed—and therefore, regrettably disappointing. It is from such results that we protect you. On page 49 you will find still further information about special memorial designs.

**Range of Our Work** We erect memorials in all parts of the country. Our work includes the simplest, refined markers and headstones and extends to the most elaborate mausoleum. Our prices are such as make possible the painstaking care in the design and the vigilant attention to its faithful execution, which memorials merit. On page 63 you will find some pertinent facts concerning mausoleums.

**Facilities** All our work is executed in our own studios and shops, either in this country or Italy. Our sculptors are men with enviable reputations; our workers in stone are skilled craftsmen. The equipment of the studios is in every way modern, but not so modern as to sacrifice the art side of the subject to mere commercialism.



**Materials** Suitable materials only are used,—the best granite, marble, stone and bronze. Some of the finest of hard, clear granite comes from the quarries at Barre, Vermont. We also use large quantities of granite from Westerly, R. I., Salisbury, N. C., and other quarry centers—Tennessee, Italian and other Marbles. In each case the stone used is that which will be the best adapted for the purpose and the interpretation and preservation of the design. Our long experience is a guide to us in such selections.

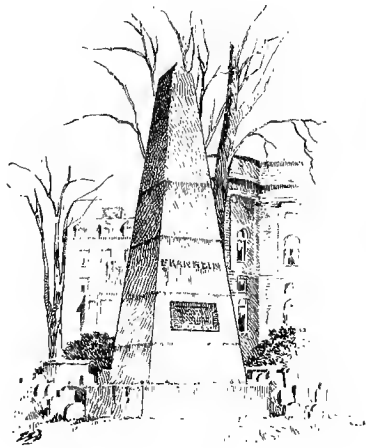
**A Word On Ordering** Should any subject in this catalogue appeal to you or suggest an effective variation, we would be pleased to advise you of its approximate cost when erected complete; or after having obtained a sufficient knowledge of the memorial's proposed location, environment, and your wishes in the matter, we will gladly submit special designs. Come to one of our offices if you can, and talk the matter over with us. If distance or time prohibits, we will gladly take up the matter by mail, or send a representative to see you—should that be your wish.

Of one thing you can rest assured; we will avoid annoying you by the customary methods of persistent and insistent "follow up." On the other hand, you will be given every attention and consideration that an entirely satisfactory transaction always demands.

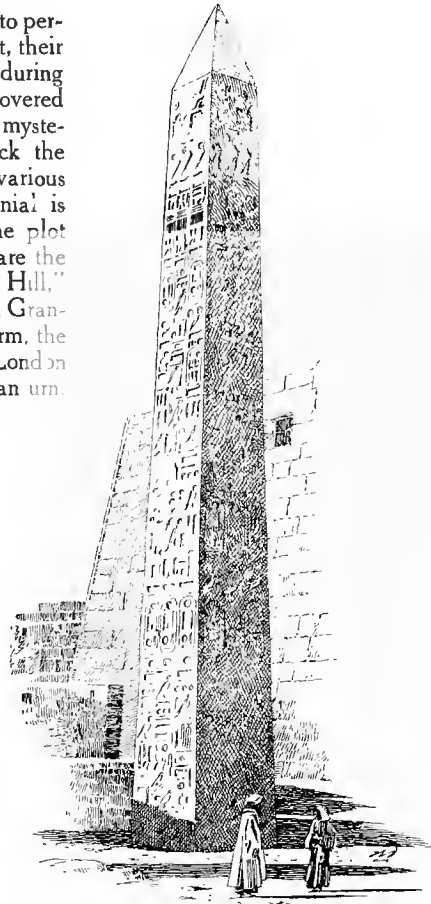


Number 8974<sup>1</sup>. When rambling through old English cemeteries, you will frequently come across the sun-dial used as a memorial. You at once feel how altogether appropriate is its theme, in marking time's endless march. The one illustrated above we placed in Fairmount Cemetery, Spokane, Wash. The oldest known dial in England is the historic Bewcastle Cross in St. Cuthberts' Churchyard at Bewcastle in Cumberland.

**M**ANY of the Egyptian rulers seeking to perpetuate for all time, as they thought, their names, prowess and titles, erected during their lifetime the mammoth obelisks and covered them with the recording hieroglyphics, so mysterious to us. To these obelisks harks back the origin of our present day shafts. Of the various types adapted from this form our own Colonial is particularly satisfying in instances where the plot is restricted in size. Interesting examples are the Governor Bradford stone at "Old Burial Hill," Plymouth, Mass., the Franklin shaft in Old Granary Burial Ground, Boston. A variant form, the John Wesley tomb at City Road Chapel, London is somewhat architectural and is topped by an urn.



Sketch of the Franklin monument, beneath which rest Franklin's parents. Franklin, sleeps 'neath a simple slab in the Christ Church Burial Ground, at Philadelphia.



Egyptian Obelisk at Luxor. It is one of the many examples of the wonderful sense of fine balance in proportions, in which the ancient Egyptians were masters. It is this mastery that turns an otherwise uninteresting, long, rectangular piece of stone into a beautiful memorial.



Number 8974. Shaft of Barre Granite erected in Fairmount Cemetery, Spokane, Wash., for Mrs. Joseph Scott. The plain surfaces of the shaft are relieved by symbolic treatments as found on some of the early Christian memorials. These symbols give to the monument an added meaning. Mediaeval memorials were rich in symbolism, which after all, is but another form of hieroglyphics.

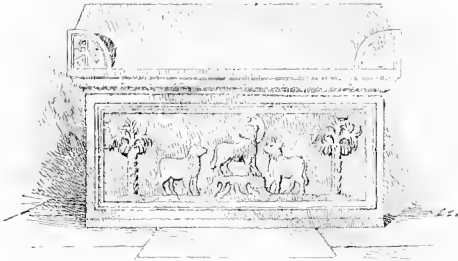


Number 8704. This stately, beautifully proportioned obelisk of Barre Granite, erected in Bonaventure Cemetery, Savannah, Ga., is a splendid example of its type. How perfect is the balance between the base and the shaft. How entirely acceptable the constrained ornamentation.

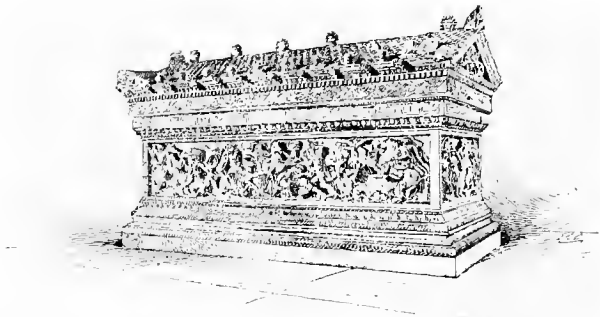
**S**ARCOPHAGUS is synonymous with a peculiar Greek limestone used for coffins because it consumed the body. All low, oblong monuments come under this head. They are primarily stone coffins, and originated in ancient Egypt as mummy cases.

This form of tomb was adopted and perfected by the Greeks. It was advanced to a highly enriched state by the Romans, and throughout the different ages reflected the various characteristics of the times.

One of the simpler forms, which is satisfactory with many plot arrangements, is Omar Khayyam's tomb at Nishapur.



Sarcophagus from the mausoleum of Galla Placidia in Ravenna, Italy. A work of the 5th century, A.D. "Plain and venerably simple" as this, is the pillar'd tomb of Petrarch at Arqua.



At Sidon, in ancient Phoenicia, was found this magnificent so called Sarcophagus of Alexander, lavish in its symbolical ornamentations done by Greek artists of the 4th century, B. C. It is now in the Imperial Ottoman Museum at Constantinople.





Number 8575. Sarcophagus in Byzantine style. It is of lime stone with granite sub-base. The vine in the centre is a symbol of "Christ the True Vine." The capitals surmounting the various columns differ somewhat in detail. Ruskin says that such treatments which are characteristic of this style add to the interest of a subject by relieving the severity and monotony of repetition. Erected in Allegheny Cemetery, Pittsburg, for the Estate of Elizabeth Hays.



Number 9051. There is a sincerity of expression and strength in the lines of this sarcophagus type of the Renaissance period that argues well for it. The material is Westerly Granite. It was erected in Forest Home Cemetery, Milwaukee, Wis.



Number 9083. One of the simpler forms of the sarcophagus type. It is an all polished, dark Barre Granite, a treatment which some feel to be desirable. Erected in Washington Cemetery at Washington Court House, Ohio.



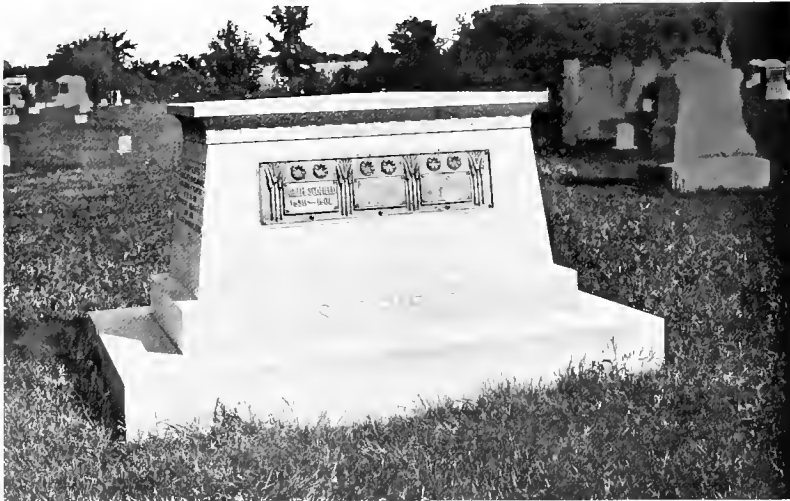
Number 8927. This modern style memorial with its massive single block of Barre Granite, bespeaks permanency. The lines are distinctive and restful—the lettering is applied bronze. On the opposite side there is a bronze panel bearing an epitaph. Like the front the ends also bear panels. Erected in Sleepy Hollow Cemetery, Tarrytown, N. Y.



Number 9082. To many, the rough or rock-faced treatment appeals because of its ruggedness—its lack of affectation. The successful execution of these subjects demands high skill to preserve the line between the rough and the obviously crude. The stone is Barre granite. Erected in Grove Hill Cemetery, Hanoverton, Ohio, for Rev. J. Townsend Russell.



Number 8726. You will be surprised to learn that this beautiful memorial is made of but four stones, the main one of which weighs twenty tons. The finials or top ornaments are not separate pieces but part of the sculpturing of the solid stone. The poppy motif is the main ornamental theme, it being an ancient symbol for death. It is a striking example of the exceedingly fine carving that we execute in Barre Granite of a selected quality. Erected in Woodlawn Cemetery, N. Y., for Miss Katherine Becker.



Number 8824. The interesting feature of this subject is that the bronze panel is removable, revealing several niches for cinerary urns of bronze. The stone is Barre Granite. Erected in Elm Grove Cemetery, Washington, Iowa.



Number 8777. A simple form of the sarcophagus type. The upper block has a slight convexity which adds to its pleasing effect. The material is Westerly Granite. Erected in Woodlawn Cemetery for Mr. John J. Donaldson.



Number 8334½. Seldom has a more beautiful memorial of the sarcophagus type been conceived and executed even in the days of the Renaissance period—a feeling of which is reflected in its design. Could you but see the stone itself you would marvel at the wonderful delicacy with which it was possible for our craftsmen to execute the carvings in the Barre Granite. Erected at Forty Fort, Pa., for Estate of Lawrence Meyers. If you have been to Florence, and privileged to see Mrs. Browning's tomb, you will recall that it is a Renaissance style sarcophagus elevated on six short columns. This type is a pillar'd tomb.



Number 8310. There is a strong appeal to one's sense of the beautiful in this somewhat unusual subject.

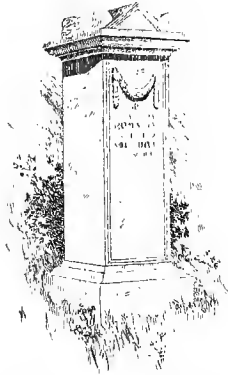
The sculptor has rendered a wonderful interpretation; or subtle suggestion that death is a temporary pause—not a sleep—only a perfect peace.

The stone upon which the figure of Westerly Granite so lightly leans is of Barre Granite, giving a pleasing contrast in materials. The palm branch forms a decorative motive in association with the laurel wreaths. The general treatment reflects the Renaissance types. Erected for Mr. Henry Setzer in Mountain Grove Cemetery, at Bridgeport, Connecticut.

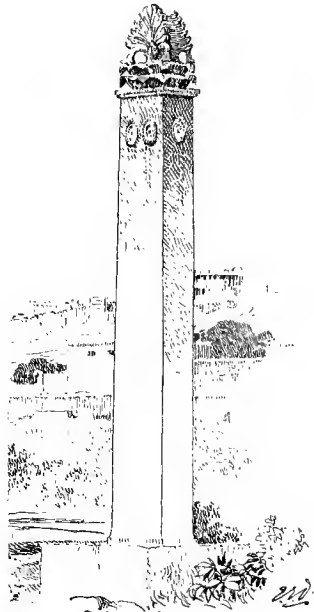
**I**N ANCIENT Greece the prevailing type of grave stone was the Stele which took the form of a tall, tapering slab generally crowned with palmette and acanthus ornaments in an infinite variety of treatments.

Another form of the Stele type was broad, carrying a low gable top and sculptured panels of figure-reliefs. When an architectural framework is added at sides also, the form assumes that of the temple or shrine as illustrated on page 26.

With the first type is identified the St. Gaudens memorial to Whistler at West Point.

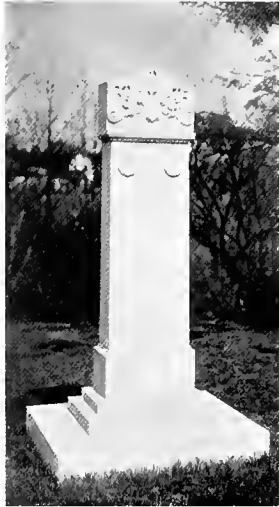


Roman Stele in an ancient cemetery at Khamissa. A pleasing suggestion for a modest memorial.



One of numerous stelae in the Ceramicus, the chief burial place of Ancient Athens. A choice example of Memorial Art.





Number 8986. Grecian Stele of Tennessee Marble with modern base treatment. The rosettes are an interesting feature of this type, adding much to the decorative effect. Erected in Riverside Cemetery, Cleveland, Ohio, for Mrs. Isabel M. Sack.

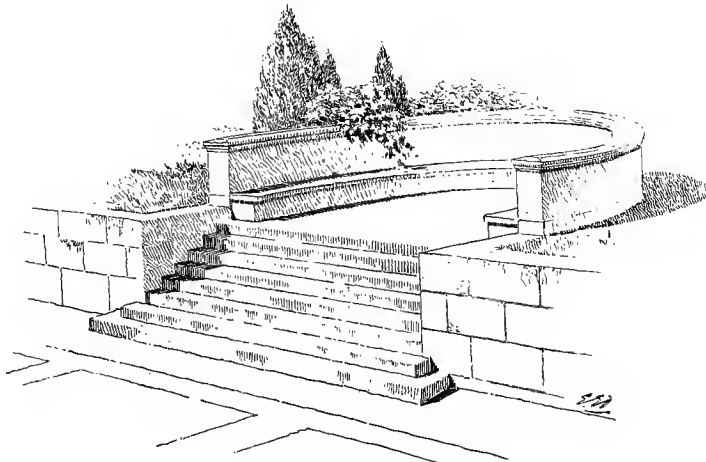


Number 8972. There is always a beautiful dignity about a rightly proportioned Grecian Stele that makes it particularly fitting as an individual memorial. You can well imagine the choiceness of this carving rendered as it is in a fine grained Tennessee marble, of a slight pinkish tinge. An example of the work we do in our New York Studio. Erected for Mrs. Grace M. Schirmer, at Princeton, N. J.

**F**UNERAL banquets were one of the features of the ancient worship of the dead. In this connection it was but natural that one form of the sepulchre should be the Exedra. These were semi-circular or rectangular benches of varying elaborateness, beneath which the dead were sometimes placed.

There is an acceptable dignity about the Exedra, that is coupled with the seat as a symbol of rest, offering convenience for the living who at times would gather at the resting place of the departed.

The Grecian styles offer a rare beauty of architectural treatment. See page 49 for an illustration of a special study in the Greek Ionic. An avoidance of solemnity in the modern examples is often effected by the addition of flower vases or a sundial.



Ancient Exedra at Assos

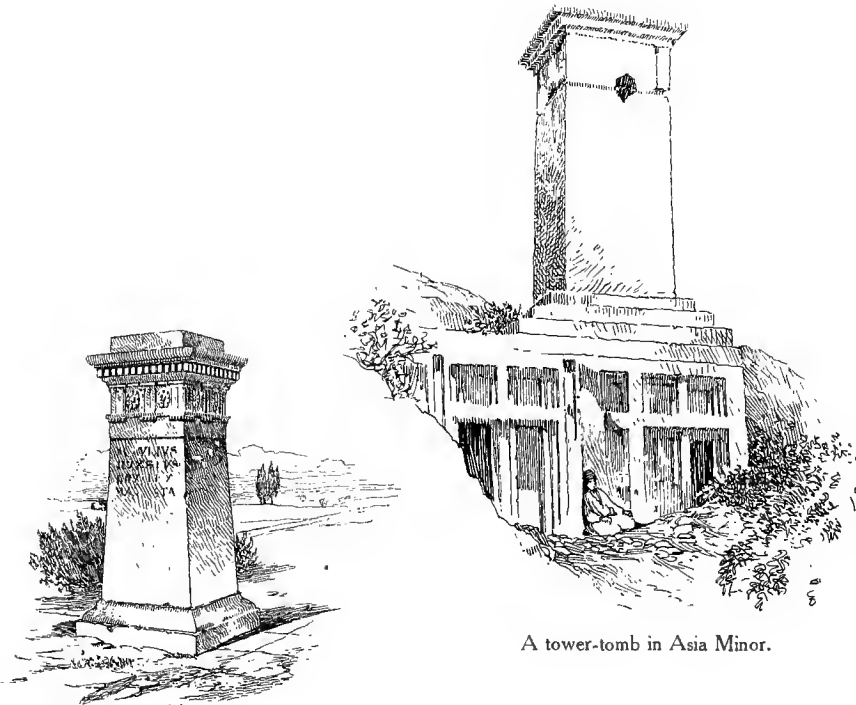


Number 8655. How impressive and altogether satisfying is this classic Exedra in the Grecian style. How consistent is the association of the seat as the symbol of rest; the portico as an entrance to another life. A touch of interest is presented in the association of the bronze urn. Executed in Barre Granite. Erected for Mr. J. W. English, in Oakland Cemetery, Atlanta, Ga.



Number 8774. How entirely different is this design from the one above, yet how entirely pleasing. What a sense of repose it reflects. What an interesting relief to the heavy masses of Barre Granite the growing flowers give. Erected in East Cemetery, Litchfield, Conn., for Mrs. W. D. Munson.

**P**EDestal-MONUMENTS include nearly all upright, free-standing stones of moderate height. They are polygonal in form, generally four-square, or again they may be circular. Their origin reverts to the simple, architectural blocks used by the ancients as supports to statues and other votive offerings. Later such sculptures were done in relief on the stone itself, and at times, particularly in the Roman era, a dedicatory inscription was substituted, the pedestal form still being maintained. Of this type, the more satisfactory examples are generally architectural in character; modern suggestions are frequently developed into curving outlines.

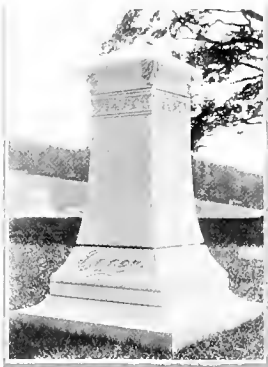


An interesting Pompeian example of the pedestal type.

A tower-tomb in Asia Minor.



Number 8780. What a frank avowal of purpose has this Stillman subject. Dignity and classic beauty in its every line. Erected in Woodlawn Cemetery, N. Y., for Mrs. Joseph F. Stillman. Material, Barre Granite.



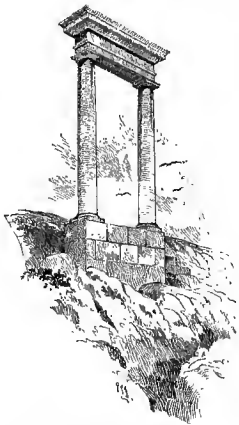
Number 8224. A modern style memorial of Barre granite. Erected in Oakwood Cemetery, Syracuse, N. Y.



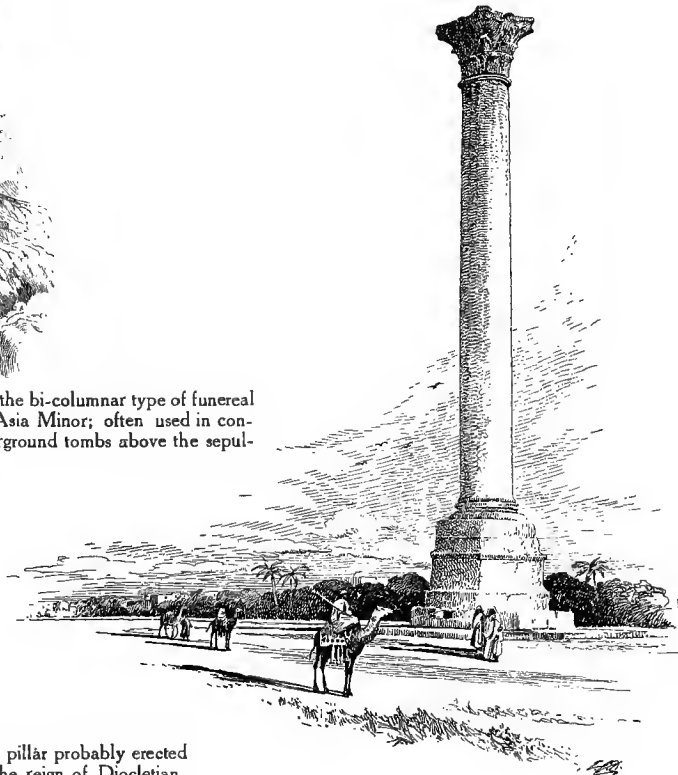
Number 8985. Quite modern in style, of Italian marble. Erected for Mrs. Joseph B. Wall at Brooksville, Fla.

**A**MONG the Greeks and Romans, columns were frequently used as commemorative and sepulchral monuments, either with or without a surmounting figure. A particularly graceful design is shown in number 8734 on the opposite page. The style is Corinthian illustrating a detail of the Grecian period.

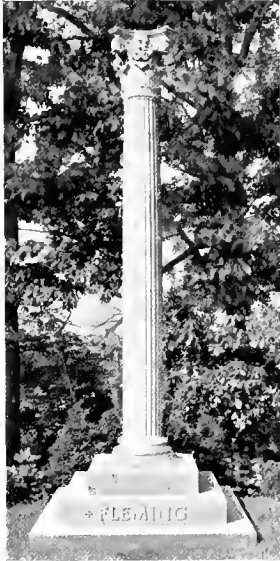
On a large scale, the pillars of victory were in favor during the Roman ascendancy. Trajan's column at Rome and the so-named Pompey's pillar at Alexandria, Egypt, are the better known examples. Of more moderate size are the pillars used as grave monuments in the Athenian Ceramicus. Of interest too, are the Venetian columns of St. Marks and in the Piazza Maggiore at Ravenna.



Of unusual interest is the bi-columnar type of funereal monuments found in Asia Minor; often used in connection with the underground tombs above the sepulchral chamber.

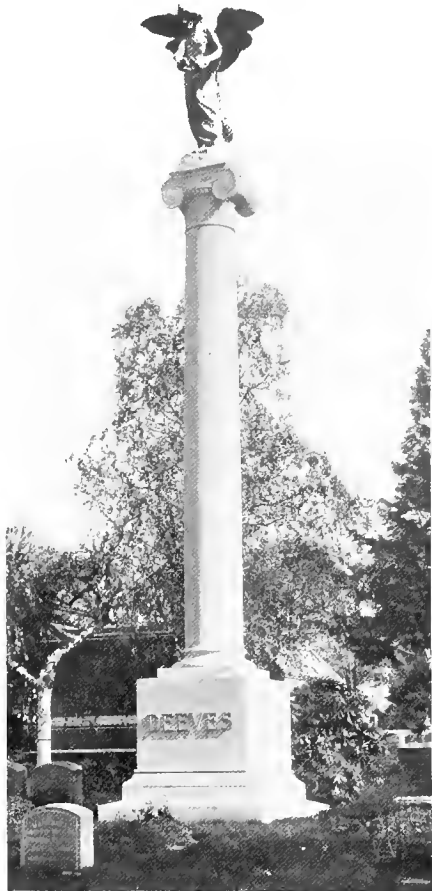


The famous Pompey's pillar probably erected by Pompeius during the reign of Diocletian.



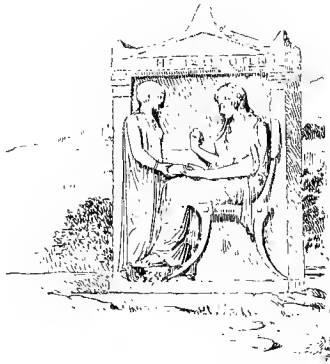
Number 8734. Limestone column in the Greek Corinthian style. A larger view and an extended description is given on the frontispiece page. Erected at Harrisburg, Pa. for Mrs. William A. Fleming.

Number 8384a. Ionic column of Granite surmounted by a marble Angel of Victory. The prime motive of the column being a support, some feel it to be more complete when carrying an appropriate figure. Decidedly classical is the use of a bronze tripod. Erected in Woodlawn Cemetery, N. Y., for Mr. Richard Deeves.



**T**HE more important sepulchral monuments of antiquity were either wholly or in part architectural, as miniature temples, or shrines, in such varied forms as facades, gables, arches, altars and the like. To the ancients the shrine meant a home for the dead and so quite naturally the "Temple" form itself, a beautiful and idealized house, was adapted in miniature.

Shrines generally contained statues, cinerary urns or tripods either of bronze or marble.



Grecian grave monument to Hegeso. This simple form without the sculpture is very effective.



Shrine of the Grecian Warrior, Aristonautes. An urn or tripod may replace the statue—or the depth of the recess may be lessened, thus producing a panel effect.





Number 8413. What a convincing sense of endurance this superb architectural canopy of Barre Granite conveys. Its form suggests that of the usual Sikyonian tomb. The bronze urn, by contrast enhances its completeness. The applied bronze letters further give character. Erected in Oakland Cemetery, Atlanta, Ga., for Mrs. James R. McKeldin.



Number 8415. Roman Doric style executed in Westerly Granite. The "Announcing Angel" and the central block are in one solid piece. Erected in Woodlawn, N. Y., for Mr. Frederick W. Martens.



Number 8332. This is indeed a beautiful memorial. It exemplifies to a marked degree, refinement of line and form, a characteristic of classic art. Of Barre Granite. Erected at Washington Court House, Ohio.



Number 8966. This is a pure example of the Roman Doric carried out with an architectural accuracy. The material is Barre Granite. The portrait, name and wreaths are in bronze. Erected in Green Lawn Cemetery, Columbus, Ohio, for Miss Anna E. and Mr. Albert C. Riordan.

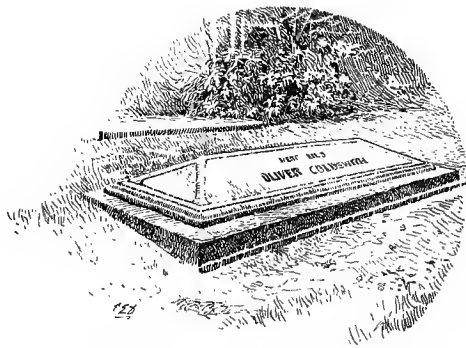


Number 8888. The splendid proportions, dignified restraint and classic beauty of this Grecian Doric memorial are impressive. The introduction of the wreaths is effective. What choice notes of gentle accent they are. Erected in Spring Hill Cemetery, Lynchburg, Va., for Mr. John W. Craddock.

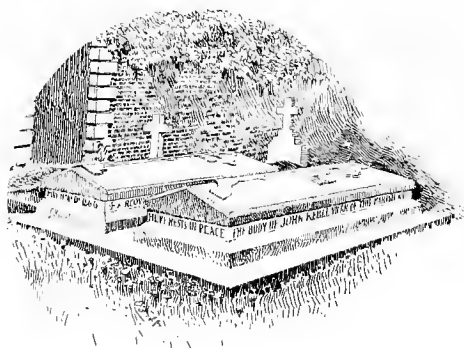
**R**ECUMBENT Slabs were employed as lids to masonry graves in the very early period of the Christian Era, particularly so in the sixth to eighth centuries.

A simple cross with an incised inscription adorned the slab.

Later, in the early Gothic period, the slabs became ridge shaped, assuming somewhat of a gable top and the developed ornamentations were more pleasing.



In the Temple yard, London, is Goldsmith's grave covered by a simple tomb slab.



Keble, author of "The Christian Year" rests 'neath a ridge-top tomb in the quaint old church yard at Hursley, England.



Number 8994. Limestone tomb in English Gothic Style of the 14th Century. The tomb is decorated on four sides with a series of quatrefoiled panels and bears a moulded cross of characteristic design. On the slope of base are plain panels containing the inscription in raised Gothic letters. Erected for Mrs. John B. Walker in Indian Hill Cemetery, Middletown, Conn.

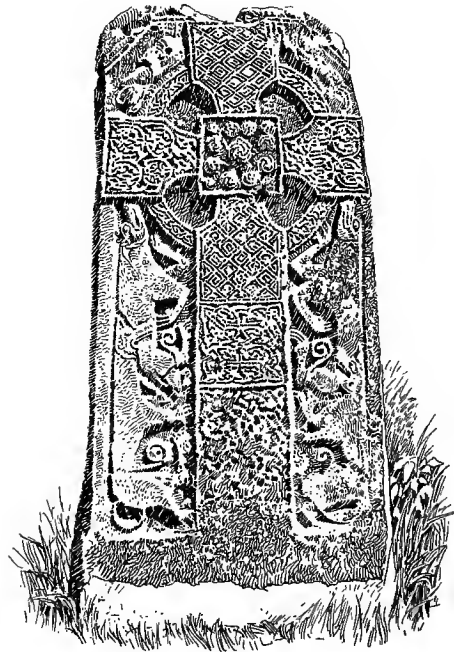


Number 9083. Westerly Granite slab of Early Christian style, having a specially tooled finish. Protestant Cemetery, Aurora, N. Y., for Mrs. T. Delafield, New Brighton, S. I.



Number 8917. Italian Marble Slab of an entirely modern style. Erected for Mr. John E. Parker, at Eaton, Ohio.

**A**NOTHER very interesting form of the slab is the upright cross-slab, which with a raised cross on its vertical face was distinctly a Scottish type. It was contemporary with the High Cross of Ireland. The crosses and ornamental patterns were almost identical in design, with the High Cross, save their being carved in low relief on the slab face. In many cases attempts were made to reproduce in stone the designs of the Illuminated Manuscripts of the Gospels which were inscribed at that period. Somewhat similarly formed and ornamented, but more rudely worked are the ancient sepulchral monuments of the Isle of Man.



This unusually interesting stone is in the Burial Ground of St. Madoes in Perthshire. On its opposite side are carved curious symbols. Such slabs abound in the North of Scotland where they have been popularly called "Danish Stones."



Number 8576. This interesting cross-slab is of limestone with a lower base of Westery Granite. The stone is especially tooled to secure an antique effect. Erected at Holyoke, Mass., for Mrs. Grace P. Still.



Number 8823. Simple cross-slab of limestone enriched with symbolical carvings. Erected at Short Hills, N. J., for Mrs. A. R. Yorke.

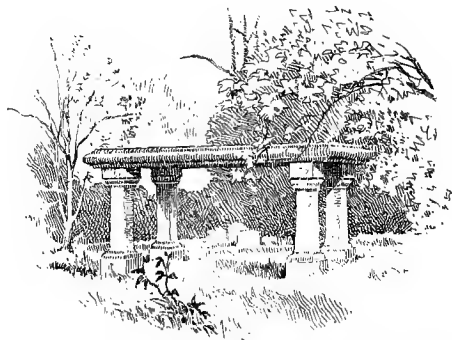


Number 8722. The use of pink Westery Granite for this subject gives a warm, pleasing coloring. Woodlawn Cemetery, New York.

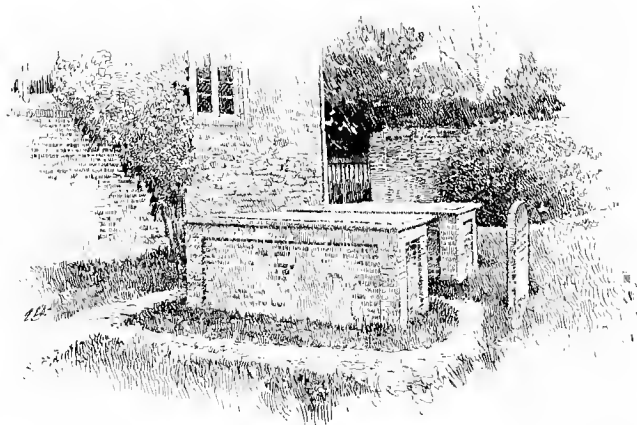
**A**LTAAR-TOMBS originated with the early Christian use of Catacomb tombs as altars; later came the practice of interring the martyr's remains beneath church altars.

In form the altar-tomb is that of a slab covering the burial chest or sarcophagus; they are called table-tombs when the slab is supported by low pillars.

Old English Churchyards of the 17th and 18th Century have many interesting examples.

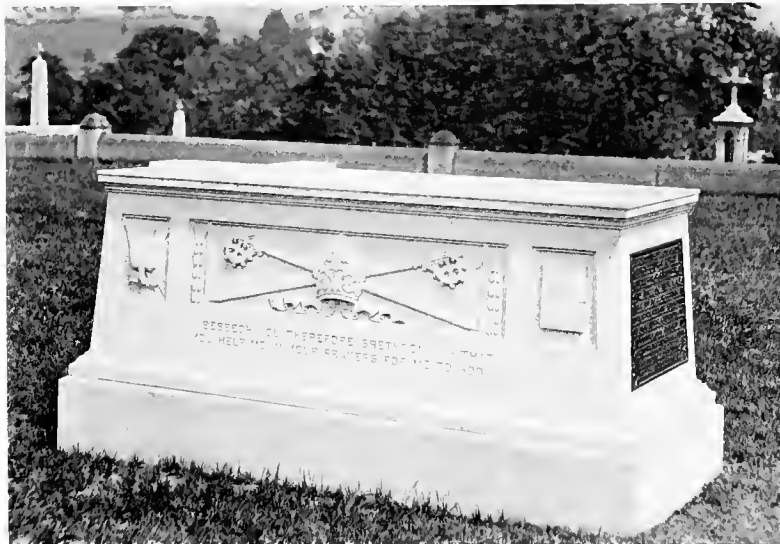


An old Table-tomb in the Center Street Burial Ground, Newton, Mass.

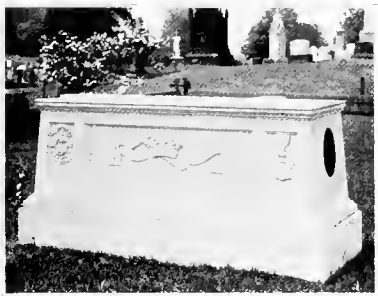


In Buckinghamshire at Stoke Poges, is the country churchyard wherein Gray wrote his famous elegy, and there, too, is the poet's tomb.





Number 8647. This Altar Tomb of Barre Granite, is rich in ecclesiastical emblems and symbols befitting the churchman over whose grave the stone is erected. The bronze insert tablet at the foot bears the inscription and epitaph. Erected to the Memory of Bishop Phelan, in St. Mary's Cemetery, Pittsburgh.

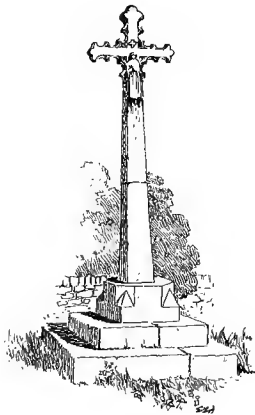


Number 8647. Reverse view of altar tomb above, showing further symbols and emblems and an elliptical bronze seal set in the head of stone. This form of tomb is especially satisfactory when a more important grave mark than the recumbent slab or headstone is desired.



Number 8486. An old English cathedral tomb of the 13th century, furnished the motif for this altar tomb of limestone. On the top is carved in relief a floriated cross. Erected for James H. Hopkins, in Oakhill Cemetery, Washington, D. C.

**T**HE first Christian Emperor, Constantine, caused crosses to be erected in public places at Rome. This originated the practice of building wayside and churchyard crosses in stone. The greatest development of this emblem took place in the British Isles. Varying in size and design, the simpler form known as the Calvary, consisted of a Latin Cross set on three steps, symbolizing the Trinity. Early Gothic cross-forms are particularly pleasing and suitable for execution in stone.



A restoration of an ancient English Gothic Cross which offers suggestions for interesting designs in this style.



Typical Calvary Cross, examples of which may be seen in various places in England.



Number 8575½. A beautifully proportioned cross worked in white New Hampshire Granite. Erected for Mrs. Levi P. Morton, at Rhinebeck, N. Y.



Number 8973½. A simple Calvary Cross rendered in Carrara Marble for Mrs. Justin Field, in Ivy Hill Cemetery, Philadelphia, Pa.



Number 8819. The pedestal base of the Roman Cross, offers opportunity for pleasing variations. Barre Granite. Erected for Mrs. James Lenox Banks, at Wappingers Falls, N. Y.



Number 8721. A rock-hewn example with cross and name block in one solid piece. Erected in Woodlawn Cemetery, N. Y., for Mr. Robert Thedford.

**T**HE Celtic cross with its glorifying nimbus, the circle, and carved with interlacements and other symbolical devices, finds its origin in the pre-Christian pillars of the Celtic period. They are numerous in all the Islands of Great Britain, but Ireland's high crosses of the 9th and 10th Centuries, exhibit the greatest development in this style.

Erected as memorials to founders of ecclesiastical establishments, these crosses were really Bible stories in stone, many of the panels containing sculptures of subjects from the Old and New Testaments. Others were almost entirely enriched by panels of ornament apparently derived from the patterns as revealed to Solomon in the building of the Temple; chain work, checker pattern, net work, the pomegranate, cherubim and so on.



South Cross at Ahenny, Tipperary, Ireland, with unique all-over geometric ornament.



The Great Cross at Monasterboice, in Louth, Ireland. A tenth century example of Biblical illustration in stone.



Number 8942. All sides of this majestic Celtic Cross are wonderful in their carved intermingling of Solomon's knots and foliated motives. Note how decorative the name is, in its panel of carving—yet how legible. The entire subject was executed in our plant at Barre, Vermont, and shipped to San Francisco, where it was erected in Cypress Lawn Cemetery, for Mr. A. N. Drown, San Francisco, Cal.



Number 8908. The simplicity of this subject emphasizes the beauty of the Celtic type form. Woodlawn Cemetery, New York.

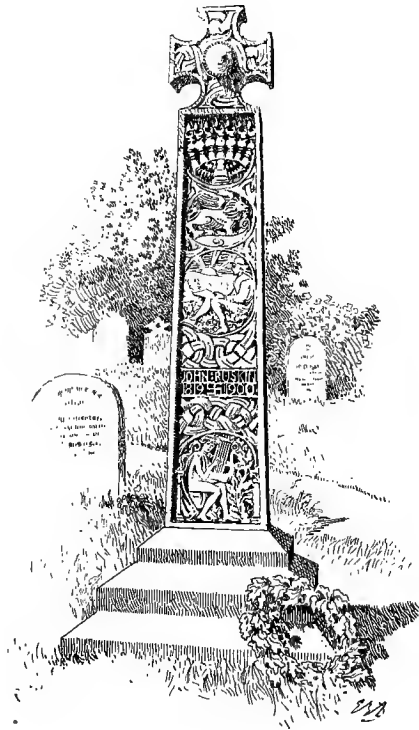


Number 8884. A reproduction of the famous St. Martin's Cross at Iona. Jewel-like in its decorative work, it is a striking example of the skill displayed by our workers in stone. Erected at Woodlawn, N. Y., for Mr. James Dwight Rockwell.

**A**NGLO-SAXON Crosses differed from the Celtic in that they were based on the Eastern, equal-armed or ideal cross, the nimbus frequently being omitted. The symbolic vine scroll was a characteristic decorative feature, also the interlaced or braid motif.

"This system of braided or woven ornament", says Ruskin, "is universally pleasing to the instinct of mankind". Again he speaks of it as giving "a pleasure increased and solemnized by some dim feeling of the setting forth, by such symbols, of the intricacy, and alternate rise and fall, subjection and supremacy, of human fortune; the 'weave the warp, and weave the woof' of Fate and Time."

Probably the most beautiful cross in the North of England is that erected to Caedmon, the father of English poetry.



The Ruskin Cross in the Churchyard at Conis-  
ton, Lancashire. Its form is typically Anglian,  
following the lines of an ancient stone, and illus-  
trates in its carvings the life-work of Ruskin.



Number 8978. This cross is a Welsh type. Erected at Meadville, Pa., for Mrs. W. S. Rose.

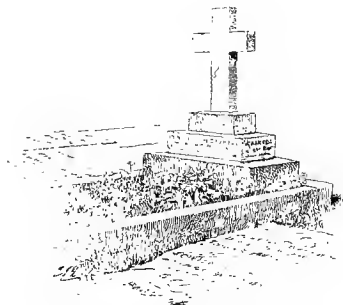


Number 8936. Erected in a churchyard cemetery near Los Angeles, California, for Mrs. E. W. Meaney. In design it reflects the spirit of the wayside shrines so numerous in the time of the Crusades.



Number 8308. Still another English type as seen in Cornwall. Note how the slight expansion of the lines of the shaft at its centre, and its contraction as it approaches the nimbus, adds to its effectiveness. Special tooling gives it a pleasing, soft-textured effect. Erected at Ogdensburg, N. Y., for Mrs. Lew Wallace.

**Q**UARTUARY or grave-head crosses came into general use during the Tenth Century, a hundred years before the Crusades. Later the head-cross and foot piece were used in conjunction with a slab covering the grave. In some instances the grave was outlined by a curb of stone and the cross placed at the head.



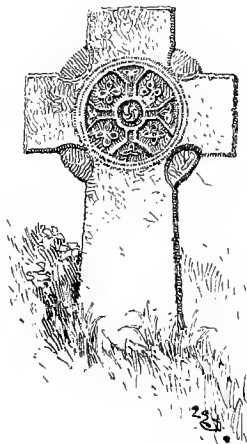
Grave marker of Mrs. Gaskell  
at Knutsford, Cheshire.



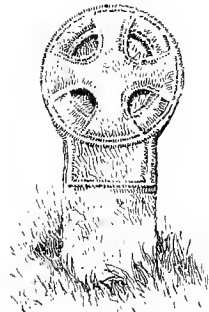
A Gothic Head Cross



An old Welsh grave cross.



Cross at Glendalough, Ireland.



Undecorated wheel cross  
at Maughold, Isle of Man.





Number 8779. The Roman Cross, always largely in favor as a head stone. Of Westley Granite, in Woodlawn Cemetery, New York.



Number 7739. Celtic head cross of limestone, at Newburgh, N. Y.



Number 8971. An unusual form; the Cornish cross on a low base.



Number 8657. Reflecting the decorative scheme of late Scottish crosses. In Mt. Hope Cemetery, Rochester, N. Y., for Mr. Jos. Alling.

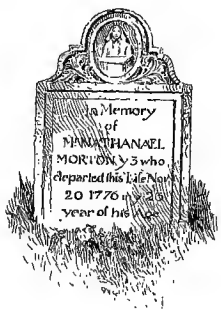


Number 8945. This form of grave marking has sometimes been called a cradle. The grave enclosure coping and base of head piece in this example are cut in one block.

**F**OR headstones the upright tablet is much in evidence in all Old Country Churchyards. Our own Colonial stones are very similar and have quaint carvings well suited to the slate or marble of which they were generally made. Many of these old stones offer charming suggestions of design. With present day methods of construction — setting the butt into solid masonry foundations — they become permanent markers. The modern idea tends to simplicity, so that the dignity of the plot monument may be preserved. But when more important effects are desired, the field of design is unlimited.



Gravestone of John Grosvenor in the First Burying Place, Roxbury, Massachusetts.



Nathaniel Morton stone at Old Burial Hill, Plymouth, Mass.



Memorial to Mrs. Benjamin Elliott, St. Phillips Churchyard, Charleston, S. C.



Number 8631. How markedly beautiful is the refined simplicity of this headstone. How appropriate the cross and its use to divide the inscription faces. The material is Barre Granite. Erected for Admiral C. F. Goodrich in All Saints Cemetery, Atlantic Highlands, New Jersey.



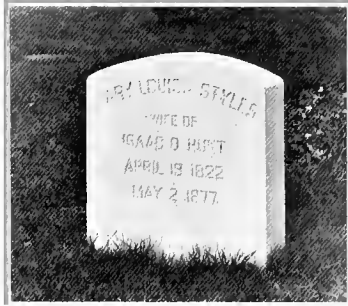
Number 8948. One of the strictly modern forms of headstones; its severity being relieved by the incised border and the wreath carved in relief. Barre Granite. Kensico Cemetery, N. Y.



Number 8992. This one in Carrara marble suggests the Colonial in treatment. How artistically rendered is its every detail. Erected at Lyme, Conn., for Miss K. Ludington.



**MARKERS** are low stones of a sufficient size to contain the name and dates in legible letters. They indicate the position of the grave and are generally placed at its foot.



Number 8348½. Upright slab with segment top. Incised lettering.



Number 8983. Slab marker with gable top, showing incised letters.



Number 9055. A modern design with raised lettering.



Number 8348½. The block form of marker. Raised letters. Palm leaf in relief.



Number 8787. Block marker with bevelled top. Incised letters.



Number 8970. Boulder of Barre Granite with inscription panel of bronze. Erected in memory of Admiral Jouett, in Arlington Cemetery, Washington, D. C.

**A**N unpretentious form of tombstone is the boulder having a plain panel for records. The ruggedness of the natural rock offers a pleasing departure from the smooth chiseled forms. Emerson's grave at Concord is thus marked.



Number 8989. This rough faced subject takes the form of the conventional slab and shows the effective introduction of the simple raised letters. Erected in Arlington Cemetery, Washington, D. C.



Number 7997. Our cemeteries contain so many regrettable examples of wrongly conceived and poorly sculptured figures, that one can but hesitate to consider them for a memorial. That such disappointing results need not be feared is conclusively shown in this artistic rendering of the sculptor's thought in Carrara marble. How tenderly and understandingly has every line been handled. How entirely beautiful is this whole conception. Erected in Woodlawn Cemetery, New York. Wm. Ordway Partridge, Sculptor.



Number 8904. Refinement and delicacy of treatment bespeak themselves in this subject, sculptured in Italian marble. The design, which is particularly suited to this location, goes back to the old Cathedral monuments of Italy for its inspiration. Erected for Mr. James Sprunt, Wilmington, N. C.

**I**T IS an obvious fact that the best effort of the world's architects in all the ages has been applied in building memorials.

The very spirit which prompts the purchase of a memorial is sufficient in itself to justify the use of a design of special merit. It does not, however, necessarily follow that such designs make the cost of these memorials prohibitive for the many, as satisfactory, artistic results may be readily realized with a very moderate expenditure.

A simple marker or small head stone can be given additional emphasis and an importance by the employment of a carefully thought out design.

In making our designs, the three paramount essentials of a satisfactory memorial form the basis of its treatment—those are: permanency, beauty and harmony with its proposed location and particular intent.

From the many illustrations in this book, the breadth and possibilities of design are well shown.

Unquestionably the continued satisfaction given by a memorial is the more surely obtained by those which are of special design. Such we are always prepared to submit.



Special Design, No. 5949



Number 8530. This magnificent canopy monument reflects the classical architecture of Rome in its artistic proportions and wealth of enrichment. A uniquely interesting feature is the removable slab immediately in front, disclosing an entrance to the underground vault having catacombs or niches for a number of interments. The main portions of the monument are of Barre Granite, on the pedestal of which are inserted finely executed, bronze medallion portraits. The bronze urn symbol surmounts a pedestal of dark Quincy Granite. The enclosure rail is also of bronze. The conception of the designers has been executed throughout with the greatest care. It is an excellent example of the high class of memorials we do. Erected in Greenwood Cemetery, Brooklyn, New York, for Estate of Annie Wiley.





No. 9081. In Ancient Italy the Christian superficial cemetery was given the name Hortus (garden), this word suggesting the appearance of the enclosure planted as it was with trees and flowers. With the development of our landscape architecture, this idea has received appreciative attention, and now the greater number of our cemeteries are arranged on the plan of the garden or park. In sympathy with this park-like treatment there is an ever-increasing tendency towards adapting as memorials such garden-marble forms as are dignifiedly suited to the purpose. The pergola offers unusually beautiful treatment, one of which we illustrate above, the Reibold memorial. There is a beautiful classic refinement about this pergola and bench that can but appeal to those who are wearied with the countless repetitions of the conventional types of memorials. Sun-dials, seats and flower vases as accessories or in individual treatment offer further suggestions for beautiful schemes of design.

Erected in Woodland Cemetery, Dayton, O., for Estate of Louis N. Reibold. The material is Barre Granite. Excluding the columns, the structure consists of but four pieces.



This monument we erected in Forman Park, at Syracuse, New York. It was presented to the city of Syracuse by Mrs. W. H. H. Smith in memory of her father Lewis H. Redfield, a pioneer journalist of Syracuse. The material used in the pedestal of this memorial is of Westerly, R. I. Granite, the statues are cast bronze.



Number 8333. The fountain as a memorial has much to be said in its favor, combining as it does the useful and the beautiful. There is a refinement and appreciative nicety in the handling of this subject that gives it distinction. It is an adaptation of the Athenian Lysicrates Memorial. The fountain bowls, bust, cresting and finial are bronze. Observe how effective are these notes of punctuation in association with the dense uniform color qualities of the Barre Granite. The bronze lamp standards as minor points of accent also tend to relate the subject with its location, which is a vital point to be considered in civic memorials. Sharp Memorial Fountain, erected at Washington Court House, Ohio, for Miss Madeline B. Sharp.

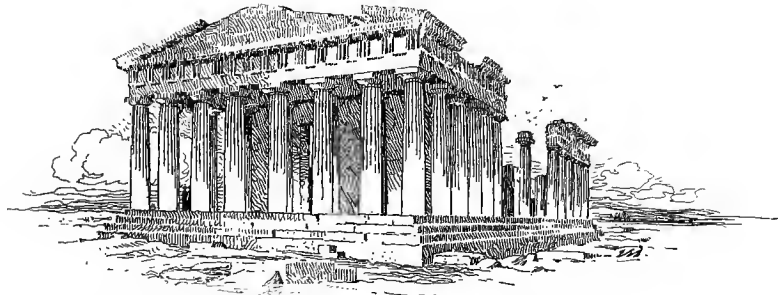
**M**AUSOLEUMS are monumental tombs, containing either loculi (niches) or separate sarcophagi, thus providing proper protection for the dead. With the mausoleum, there is a comforting sense of security in laying one's loved ones away in its niches. It seems to soften the dread that comes with the thought of a ground interment.

The name Mausoleum has its origin in the most famous tomb of antiquity, a magnificent colonnaded structure of several stories in height, erected in the fourth century B. C. in honor of Mausolus, King of Caria.

Normal tombs of that period were of modest dimensions, assuming the usual temple style, which by its constructive simplicity, particularly suited the purpose — this and its exceptional beauty of form, explains its present day use.



An Early Christian mausoleum of the 6th century. Material is Granite.



"Earth proudly wears the Parthenon  
As the best gem upon her zone."



Number 8336½. In the Fairmount Cemetery, at Denver, Colorado, we erected this columnated mausoleum of the Greek Doric style in architecture. In general form it harks back to the Parthenon. What a sense of security and endurance it conveys, what dignity, what strength the sturdy Doric columns give. At the center of its chapel-like interior, which is finished in light-veined Carrara Marble, are two marble sarcophagi, lined with copper, which may be hermetically sealed. A similar mausoleum, which we erected in Forest Hills Cemetery, Boston, is likewise of Barre Granite, but contains six catacombs.



Number 8769. One of the simpler forms of the Greek Doric style. Barre Granite. Erected for Wm. A. Grippen in Mountain Grove Cemetery, Bridgeport, Conn. Joseph H. Northrop, Architect.



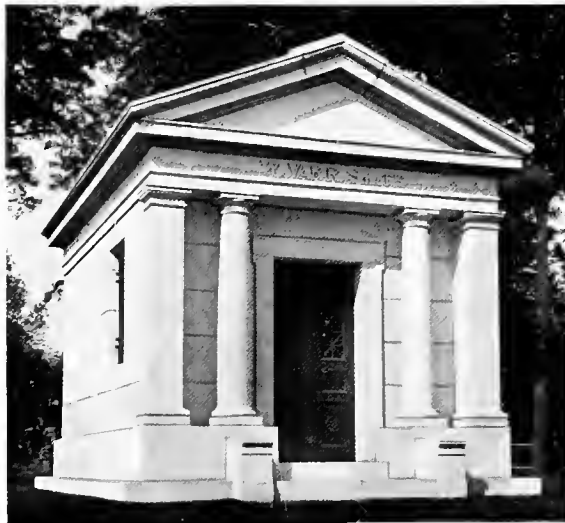
Front view of the same subject. Note the definition given to the carvings on the frieze. Every detail in the design of our work you can depend on being architecturally correct; and skilfully rendered.



Subject 8979½. Permanency being the basic reason for mausoleums, the massiveness of the Egyptian architecture is particularly adaptable to that enduring construction. Of Barre Granite. Erected for the Estate of Wm. Patterson at Oak Park Cemetery, Newcastle, Pa.



A glimpse into the interior of the above subject looking towards the end. The treatment is in rich marbles and mosaics. On both sides are niches for interments. The art glass window opposite the entrance, illustrates the "Flight into Egypt."



Number 7683½. This well-proportioned building, Roman in architecture, exemplifies conclusively the essentials of mausoleum building—strength and dignity. Its spacious interior is finished in Italian marble; at the rear are twelve catacombs. Erected in Greenwood Cemetery, Brooklyn, N. Y., for Mr. W. Van R. Smith.



Number 8260. This attractively proportioned building contains three catacombs. Erected in Woodlawn Cemetery, New York.



Number 8581. Simple Egyptian form with one piece roof. Erected for Mr. Chas. R. Hannan, in Walnut Hill Cemetery, Council Bluffs, Ia.





Number 8909. Classic structure in the Greek Corinthian style. The grille work of the bronze doors is backed by glass shutters, permitting a view of the interior, which is finished in light veined Italian marble, and contains eight receptacles. Erected for Mrs. Harriet Gould Jefferies, in City Cemetery, Augusta, Ga.



Number 9002. Erected in Mountain Grove Cemetery, Bridgeport, Conn., for D. W. and Carrie C. Thompson. It contains eight catacombs.



Number 8820. Erected in Woodlawn Cemetery, N. Y., for Mr. Geo. B. C. Hogan. It has six niches.



Number 8411. This design reflects that of the Pantheon of Rome, Byron's "shrine of all saints and temple of all gods." There is an unusual dignity associated with this form of building, making it particularly suited to the purpose. As an example of faithful rendering of the design and incisiveness in cutting of the Barre Granite, we are justly proud of this subject. The tomb of Dante at Ravenna is somewhat similar in general form, but more slender and without columned portico. The above tomb we erected in Allegheny Cemetery, Pittsburg, for Mr. John Bindley.



Number 8775. This little temple to the dead is a correct interpretation of the Greek idea—Repose. How completely is this thought expressed in the beautiful simplicity of the building—in the use of the steps spreading as they do on all sides. There is too a feeling of privacy given to the entrance by the extension of the walls in pilaster terminations. Barre Granite. Erected for Mrs. Clarence A. Postley, at Woodlawn Cemetery, N. Y.



Number 8991. This Memorial Chapel of octagonal form was erected in Woodlawn Cemetery, N. Y., for Mr. Robert Graves. To further insure its permanency, the usual marble lining was omitted and an interior finish given directly to the granite walls. A marble sarcophagus of heavy construction contains two interment receptacles. Memoriae or Mortuary Chapels containing one or more sarcophagi were frequently erected by the Early Christians.

## CONCERNING MAUSOLEUMS

### SOME FURTHER FACTS OF IMPORTANCE TO YOU

**T**HE basic reason that prompts you to consider the erecting of a Mausoleum, is the securing of a permanent protection for your dead. For this reason, its construction you want to feel assured is right beyond all doubt.

If the design be a reflection of some particular style of architecture, you want to feel to a certainty that its lines will be accurately and consistently handled.

In the execution of its design you want to have a feeling of confidence that each detail will be given proper precision; sculptured boldly or delicately as the true nature of the design demands.

The sum of these three important points then, is confidence. A confidence that must be placed entirely in the firm with whom you place your order.

Confidence is gained from the accumulated results of things well done. It is because of the confidence we have earned that we urge you to consider The Leland Company.



Number 8793. Ionic style of architecture unusually strong of construction. The interior is of marble finish with a polished granite floor. Erected for Mr. Wm.M.Knox, in Oak Park Cemetery, New Castle, Pa.















